

High Lights and Shadows in News of Screen Drama

Famous Players-Lasky for the First Time Takes Up Serial Pictures.

By FRANK VREBLAND.

FAMOUS PLAYERS-LASKY is taking up life in a serial way. For the first time in its history this big organization is preparing to put on the market a running fire film presenting thrills in weekly shivers, bringing back the days when Miss Pearl White, Antonio Moreno and others of their ilk were as integral a part of many families' lives as the regular Monday wash. Of course the initial serial which Famous Players is to present originated abroad, where serials are still as popular as the never failing weekly wars in the Balkans.

This serpentine photoplay, in fact, came from Germany, and was conceived with as much elaborate detail and vast scope as the Teutons showed in conducting the war. Multitudes of persons were manipulated with the easy sang froid of a Hindenburg. The German directors, it is said, thought nothing of using 5,000 persons in one scene that appeared only for a "flash" during a few seconds, in contrast to an American production in which the producer would probably insist on taking a close up of each of the 5,000.

Airplanes have been used with careless abandon and an earthquake was carefully arranged for. A whole town was wiped out by an explosion—a procedure in which the Germans seem lately to have grown expert. The picture is reported to have required more than 100,000 feet of film, occupying something like ninety reels, which, at the customary showing of five reels in one night, a week would take about eighteen weeks before the faithful audience could be sure that the heroine wasn't left in little pieces at the end. Generations yet unborn probably will see the finish of it. Possibly a fan who was very anxious to be on hand at the wind-up might find it advisable to take out life insurance for the duration of the picture.

And this, mind you, is only an ordinary German serial, simply made as part of the day's work. If the Berlin directors ever started on what producers over here delight to call a "super feature serial" the spectators who followed it to the bitter end might have the impression they had just been watching the end of the world by special arrangement. It will be interesting to watch the reception here of this series of thrills on the instalment plan, which is part of the unrestricted German immigration of movies fostered by Famous Players, as the serial seems to be no longer a prime requisite for tea table talk here except out in the seagull country. While the bookings haven't been made known, it might be worth while to present the picture for a protracted siege at the Criterion.

The convulsions reported inside Famous Players-Lasky over German films appear to have died down to a point where not even a twitching nose is As a matter of fact the disturbance, which seems to have been largely precipitated by "Deception," came about through worming the profits that had come to make the distinction between prosperity and affluence. This historical romance of Henry VIII. was figured by the optimistic officials to bring \$500,000 according to the figures of the Berlin office. Some of the officials, however, of some pronounced antipathy to it in various parts of the country, it is expected now that only a trifling \$200,000 will stick to it. As the picture was reported to cost \$100,000, the loss, contemptible profit of \$140,000. Hence the weeping, wailing and gnashing of teeth.

Famous Players, by the way, is reported to be no longer on anything but mere speaking terms with UFA, the great German film combine. The American organization had made a working arrangement with the film guardian angels of the Fatherland, and then learned that a similar alliance had been formed with UFA by UCI, its Italian cousin. So Famous Players are said to have cancelled their contract and affiliated with an independent concern in Berlin for turning sunshine made in Germany into dollars.

Meanwhile the UCI executives are said to have learned that Famous Players were getting real neighborly with UFA and felt a cold chill of exclusiveness sweep over them. Accordingly UCI dissolved the bonds with UFA and started out to cope with German verbs alone. Now the Germans find the foreign invaders in their midst with no UFA to guide them.

It is said that Paramount has on the shelves \$1,250,000 worth of films bearing the smiling trademark of "Patty" Arbuckle, making ten pictures that are held up because of the San Francisco affair. Altogether, with his new releases, \$2,000,000 is reported to be locked up.

It is interesting, by the way, to note that the average cost of production of a Paramount picture has recently been reduced from \$120,000 to \$85,000, a saving of \$35,000—as any lightning calculator can setting these tales about painting the lily without gliding it.

William S. Hart has discovered a new thrill in life which isn't falling off a horse. To his astonishment he has discovered that publishers and public take him seriously as a writer, when he had thought that his only method of expressing himself emphatically was with a six-shooter. And he likes making his mark otherwise than with a bullet.

"Of course," he says, "I realize they wouldn't care a hoot about my writing if I hadn't been signing my name to the contracts. But I wrote the story the other day for a newspaper syndicate out West, and I'll be darned if they didn't pay me \$300 for it. That's big money for me as a writer."

"It was a story about a horse, written as I thought any one with horse sense should write it. I liked doing it—it wasn't art, but it was fun. Then I wrote a story about a boy and a girl, about pioneer boyhood days on the frontier, and I had a stenographer to dictate to, and I had to do was walk up and down the floor and rattle my hair. That made me feel like an author. They want all stories based on fact, dealing with my own experiences as a lad out West, when I was chums with an Indian kid, and we used to growl around the desert and run into camps of outlaws, who wouldn't touch such youngsters—and when my father used to tell me to shut my mouth about them. Two of these books have been put out, with another ready, and I'm surprised to find that people are actually buying 'em. It's so—I just don't try to explain it."

"Of course, I've found I could write my own scenarios, because plots come easy to me, and I don't like to trim them up with dialogue for the movies—and the public seems satisfied to let me do it."

"Theodora," Italian Screen Spectacle From Sardou Romance, Film Novelty



MISS RITA JOLIVET
"THEODORA"
ASTOR

MISS ELISIE FERGUSON
"FOOTLIGHTS"
ROVOLI.

MISS HELENE CHADWICK and TOM MOORE
"FROM THE GROUND UP"
CAPITOL.

MISS CONSTANCE BINNEY
"THE CASE OF BECKY"
RIALTO.

MISS MARIE DAUVRAY
"I ACCUSE"
STRAND

MISS VIRGINIA DE HAVEN
"THE CASE OF BECKY"
RIALTO.

MISS MARIE R. LAMARCHE
"THE CASE OF BECKY"
RIALTO.

'I Accuse' French Production and 'The Case of Becky' and Other New Pictures.

AFTER two years of preparation and the expenditure of more than 15,000,000 lire (about \$3,000,000 at normal rate of exchange) Goldwyn will present at the Astor Theatre to-morrow night the Italian screen spectacle "Theodora." The motion picture was made in Italy by the Unione Cinematografica Italiana, and has not yet been released abroad, so it will be the world premiere. The picture is a screening of Sardou's famous romance, built around the historic personage of the Empress Theodora, who ruled the Roman Empire in the sixth century as the wife of the celebrated Justinian.

The screen story follows the general outlines of the plays acted originally by Mme. Sarah Bernhardt and Glorietta Theodora in her supreme sacrifice for the one real love that came into her life. In order to distract attention when her lover Andreas is sentenced to death she turns forty lions loose into the arena among the mob, so that Andreas may escape in the confusion. This effect has been screened.

The cast is headed by the French actress Mlle. Rita Jolivet in the title role. "Theodora" will be given twice daily after the first presentation.

"I Accuse," Abel Gance's photodramatic story, will be shown at the Strand. It is a French film dealing with current conditions. Chief among the cast is Romuald Joube of the Odeon Theatre forces and a pupil of Mme. Sarah Bernhardt. Mlle. Marie Dauvray and M. Severin-Mils.

Miss Constance Binney in a screen version of David Belasco's famous production, "The Case of Becky," will be the feature at the Rialto. Chester M. Franklin, veteran Realart director, made the photoplay from a scenario prepared by J. Clarkson Miller. The original play was by Edward Locke. Miss Binney plays a girl with a dual personality. In it are Frank McCormack, Montagu Love, Glenn Hunter, Misses Margaret Seddon and Jane Jennings. "Puppy Days," a Post script, and a "Chamber of Horrors" comedy entitled "Snooky's Blue Monday" complete the film part of the programme.

"From the Ground Up," a new Goldwyn comedy by Rupert Hughes, comes to the Capitol with Tom Moore as the star. In this picture Moore's Celtic grin belongs to an ambitious young ditch digger, who begins at the ground but whose limit is the sky. E. Mason Hopper directed. Miss Helene Chadwick has the leading role, and others are De Witt C. Jennings, Miss Grace Pike, Hardee Kirkland and Darrell Foss. "Save Your Carfare," an educational scenic study, is another film offering, and "The Story's Mistake," also an Educational feature, is a fantastic comedy.

Miss Elsie Ferguson in "Footlights" begins the second week of "three weeks" run at the Rivoli to-day. "Funny Face" cartoon is the only other film number.

Arnold Daly remains at the Town Hall in the screen version of "The Man Without a Country."

"The Golden" and its surrounding programme, which includes a prologue with "Ell, Ell" and "Min-a-Motter," scenes from old Prague, a Buster Keaton comedy, three Benda mask dances by Felice Sorel and a Tony Sarg cartoon, "Why They Love Cavemen," will close its run at the Criterion Theatre next Wednesday night. The theatre will be reopened next Saturday afternoon as a reserved seat house, with two performances a day. The first picture under the new arrangement will be "Peter Ibbotson," a George Fitzmaurice production for Paramount, with Miss Ferguson and Wallace Reid.

Mme. Gabrielle Rejane, celebrated French comedienne, will be the star in "Mirakia, the Daughter of a Bear," which will be the feature photoplay for the new arrangement to be offered by the Commonwealth Centre at the Town Hall on next Friday afternoon, and Saturday evening. It is the only film ever made by Rejane and its showing at the Town Hall will be the first time the production has been seen in this country. The play is a gypsy romance taken from an old Hungarian legend and will show Rejane in the role of an old gypsy woman. The picture was made just before her death in June of last year.

"Bluebird" Film for Children's Association

"The Bluebird," the Artcraft picture version of Maeterlinck's play, directed by Maurice Tourneur from the scenario of Charles Maigre, will be shown at the Town Hall, commencing to-morrow, for a series of exhibitions. Under the auspices of the Children's Matinee Association, the picture will be shown at 2:30 and 3:30 P. M. each week from next Wednesday. Evening performances will be given for adults, teachers and children at 7:30 and 9:30 P. M. on Tuesday evening, October 11, and Wednesday evening, October 13, at the Lodge.

Miss Rita Jolivet On Screen Recalls Lusitania Disaster

It Was She Who Quoted Chas. Frohman's Last Remark as Ship Was Sinking.

When the Goldwyn spectacle "Theodora" is presented at the Astor Theatre beginning to-morrow night Broadway will have its first glimpse in several years of Rita Jolivet, a young French actress who came to this country years ago to appear in the title role of an Oriental spectacle entitled "A Thousand Years Ago."

Miss Jolivet was born in Paris and acted in French prior to coming to America. She studied English and acted in London before deciding to attempt New York. It was through the Shuberts that she came to this country to play the leading role in their Oriental production, and she liked America so well she remained to become leading woman for Otis Skinner and also to appear in two motion picture productions before returning to her native France, where she has been for five years.

The name of Miss Jolivet is familiar to all who remember the Lusitania disaster. It was she who reported the last remark made by Charles Frohman, the theatrical manager, as the ship sank. "Why fear death? It is the most beautiful adventure in life."

Miss Jolivet was picked up by one of the lifeboats and landed in Ireland, later to appear in London, where she did patriotic work during the war. Two years ago she was married to an Italian, Count di Cliveco. She has a villa near Taormina, Sicily, formerly the summer home of the late Clyde Fitch. She also has a house in Milan.

Miss Jolivet, although born a French woman, is Italian through marriage, and is regarded as one of the leading exponents of the drama in Italy. She was selected by the two directors of the Unione Cinematografica Italiana, Signors Ambrosio and Carlucci, to impersonate the title role of "Theodora" in the spectacular production which the U. C. I. has just completed and which Goldwyn has obtained for the United States. This is the first Italian picture made since the war and Samuel Goldwyn treats it as an important arrangement whereby all of these Italian spectacles of the Unione Cinematografica Italiana will be presented in this country under his direction and management.

Musical Programmes at the Film Theatres

At the Capitol this coming week the French dramatic soprano, Mme. Christine Eymard, who has for several years been a prima donna at the Paris Opera and soloist at the Concerts Colonne, will sing "Dich Teure Halle" from "Tannhauser" during her engagement, which will be her first in a motion picture theatre. William Robyn, tenor, has been especially engaged to sing "Kol Nidre" with Erik Bye, the Norwegian baritone, in commemoration of the Jewish Day of Atonement. Luisa de Lerna, young Spanish dancer, will make her first appearance in America in a "Dance Espagnole." Mlle. Gammara and Doris Miles will complete the ballet divertissement with Chambrade's "Air de Ballet." The Capitol orchestra, under Erno Rapee, will open the programme with the "Rienzi" overture.

The Rialto overture will be Rossini's "William Tell," with Hugo Riesenfeld and Joseph Littau conducting. Joseph Alessi, trumpet virtuoso, will play "La Paloma" and Edouard Albano, baritone, will sing the prologue to Leoncavallo's "I Pagliacci." Marie Berns, soprano, will sing Ernest Setz's "The World is Waiting for the Sunrise." The Strand film feature an appropriate prologue will be offered, with the Strand Male Quartet. Musical Director Carl Eldorado has selected "Tschalkovsky's" "1812 Overture" as the complete position to be interpreted by the Strand orchestra.

"Day Dreams," a prologue to Elsie Ferguson in "Footlights," is the principal music number offered at the Rivoli. It was staged and arranged by Joseph Zuro. The singers are Eleanor Gerlach and Bernadette Carey, soprano; Susan Day, clough, mezzo, and Fred Jagel, tenor. The overture, played by the orchestra, Frederick Stahlberg and Emanuel Baer conducting, is the introduction and aria from "Aida," Giuseppe Verdi, tenor soloist.

At the Sheridan Theatre, in Greenwhich Village, there has been selected an attractive musical programme. Walter Hoffman's comedy, "The Good Sister," which will be retained by Sam H. Harris for another week at the Bronx Opera House.

20 Cents for Songs By Schubert; Jazz Hits Earn \$50,000

By Schubert; Jazz Hits Earn \$50,000

Revenues of Famous Artist With Those of Moderns.

Sigmund Romberg, native Viennese and composer of the score of "Blossomtime," operetta, at the Ambassador Theatre, which utilizes some of the best known music of Franz Schubert and which is founded upon the famous composer's life and character, turned over the leaves of a biography of the great musician to the other day in his own studio. Romberg is thoroughly familiar with the tradition of the great Viennese and had carefully studied his life before beginning the composition based upon the master's work.

"This English biographer, who has a passion for exact detail," said Romberg, "states that for some of the best known of his songs Schubert received from his publisher ten pence apiece, about 20 cents as exchange was before the war. For the famous Quintet (opus 114) he received only 25 shillings, or \$62.50, figuring on the same basis of exchange. The Trio (opus 98) brought to Schubert only 17 shillings 6 pence, or \$43.75, and you can figure for yourself how much less the money would be at the present rate of exchange. It is his compositions were lumped together in the official inventory at 8 shillings 6 pence, or \$21.25, among them some of the scripts later honored in the world, and given to the world, grown appreciative by Sir Arthur Sullivan and Sir William Grove, who made a journey to Vienna for the express purpose of finding, if possible, the most perfect of composers. In 1828, shortly before Schubert's death, six songs from the "Winterreise" were sold for the lump sum of 5 shillings, or \$12.50.

"Compare these remarkable prices with those earned by modern popular song writers. The average for a highly popular song, I should say, was \$50,000, though several songs have come to the composer for as much as \$50,000. Also compare those prices with the royalties on Schubert's works, if royalties were paid. Schubert if alive to-day and the recipient of royalties on his compositions based on the present rate of exchange would be several times a millionaire.

"They were giants in those days. A man who followed the arts then had to starve for years before he gained recognition or even a livelihood. Yet a sensitive, shy man like Schubert deliberately went through privations that resulted in his death at the age of 31 years, rather than surrender one jot or tittle of his art. These men lived for their ideals, their inner selves and posterity."

New York's Newest Theatre Is Al Jolson's

Jolson's Fifty-ninth Street Theatre, named for the famous comedian, is the newest playhouse to be opened under the direction of the Messrs. Lee & J. J. Shubert. It is destined to take the place of the Winter Garden Theatre, which, opening in 1911, was the home up until three weeks ago of more than thirty extravaganzas. It is the second playhouse in the Columbus Circle section to be constructed by the Messrs. Shubert, the other being the Century.

The new house has a seating capacity of 2,000, of which 1,200 seats are on the ground floor. Twenty-four boxes are ranged along the sides of the orchestra and balcony floors. It has one of the largest stages in New York, 45x50, and is particularly adapted to elaborate musical productions of the type of "Bombo." The theatre represents a combination of the Empire and Renaissance periods and is finished in a color scheme of burnt orange and black. Antique panels and carvings in shades of garnet and Roman gold lend Douglas LaVerne, designer of Drama, Music and Dance are an artistic feature of the walls. The lobby and boxes are finished in Paganza marble and marble columns of the same material stand on either side of the proscenium arch.

Among the many novelties of the playhouse is a lounge and smoking room on the mezzanine floor for men and women, with windows overlooking the park.

Successful Plays Booke for Montauk

Manager Louis F. Werba, who started the season at the Montauk Theatre, Brooklyn, by giving a four weeks' presentation of "Lightning," announces the booking of a large number of other successful plays for that house.

Miss Elsie Jansen, who will make her first American appearance there following her engagements abroad; Mital will appear in "Lady Billy." Miss Francis Starr in "The Bachelor's Way." Miss Ethel Barrymore in a new play, "The Merry Widow." "The Gold Diggers." "Dear Me." "Welcome Stranger." "Two Little Girls in Blue." "The First Year" and "Six Cylinder Love."

"FORTUNELAND" AT COLUMBIA.

The Bon Ton Girls will appear at the Columbia Theatre this week, presenting a new two act burlesque called "Fortuneland," written by George Sidney, and music by Ruby Cowan. The company is headed by John Barry and George Douglas; Miss Collette Battiste, Miss Alinee Bernard, Miss Marie Gates and W. La Foye.

Rotary Club Gives Dance at Briarcliff

Special Despatch to THE NEW YORK HERALD. BRIARCLIFF MANOR, N. Y., Oct. 8.—On Thursday evening the newly formed Rotary Club of Ossining gave a dinner and dance at Briarcliff.

Mr. Duncan C. Phillips of Washington, author of "The Enchantment of Art," and an art expert, arrived at the Lodge with his mother, Mrs. D. C. Phillips, the early part of the week, preparatory to his marriage on Friday to Miss Marjorie Acker, daughter of Mrs. Charles E. Acker of Ossining.

Other arrivals of the week included Mrs. Thomas Courtney Jenkins of Rowayton, Conn.; Mrs. L. Sanford Proctor of Greenwich, Conn.; Mr. Harry Sanford of New York, Prof. and Mrs. Allen of Princeton, N. J., and Mrs. Lewis L. Deland, Jr. of New York who were married at Ridgefield, Conn., on Saturday, October 1.

Among those from New York at Briarcliff this week have been Mrs. Harry M. Black, Mr. and Mrs. Joseph F. McCaul of Brooklyn, Dr. and Mrs. R. H. Shanahan of Yonkers, Mrs. Heaton I. Treadway, Mr. and Mrs. Julian P. Moore, Mr. and Mrs. L. K. Reed, Mr. and Mrs. W. F. Jacobs, Mr. Alfred Hill, Mr. and Mrs. R. Harold Tyrell, Mr. S. B. Tyrell and Mr. G. W. Dusenbury, Dr. and Mrs. E. J. Byrne, Mr. and Mrs. T. F. Byrne, Mr. and Mrs. E. J. Korn, Mr. and Mrs. Branson Batchelor, Mr. and Mrs. J. J. Dix, Mr. Carew Hamilton, Mr. and Mrs. Frank S. Jones and Mr. and Mrs. C. L. Nately.

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